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2a. Description of Property

Amber



AMBER

SUMMARY

Amber Fort is located in a valley formed by a range of Aravallis known as Kalikho Hills. Located below the connecting fortress of Jaigarh, the hill fort of Amber commands a scenic view of the temples situated on the hillside, the lake Maota and the small village adjoining lake Sagar. The palace and fort, located on top of the hill with the city on slopes and the valley are protected by fortifications with four gates in the four cardinal directions. The strategic location of the complex provided it with a natural protection and security being the foremost concern, the natural formations of the hills and valleys were utilized in the best possible manner. The fort was the focal point of the town and all roads led from the gateways in the fort wall to the palace. Surrounded by strong fortification walls and gateways, it comprises of number of gardens, courtyards and palatial spaces influenced by Mughal architecture. The water system including lifts, the lake with its Kesar Kyari, the *hammams* (baths) and fountains is a special feature of the palace. The palace complex is built in a linear manner, on an approximate north-south axis due to the natural formation of the land. The fort palace of Amber is an interesting example of Rajput Mughal planning borrowing the plan form of Mughal palaces that are superimposed on the hilly terrain combined with Rajput fort planning. The fort is an excellent example that showcases how topography has been utilized along with the traditional elements of Indian architecture like courtyards, pavilions and elements of transition.



View of Amber Palace with Maota Lake

Source: Munish Pandit

2a. Description of Property

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● Site context

Amber Fort is located in a valley formed by a range of Aravallis known as Kalikho Hills. Located below the connecting fortress of Jaigarh, the hill fort of Amber commands a scenic view of the temples situated on the hillside, the lake Maota and the small village adjoining lake Sagar. The palace and fort, located on top of the hill with the city on slopes and the valley are protected by fortifications with four gates in the four cardinal directions. The strategic location of the complex provided it with a natural protection and security being the foremost concern, the natural formations of the hills and valleys were utilized in the best possible manner.



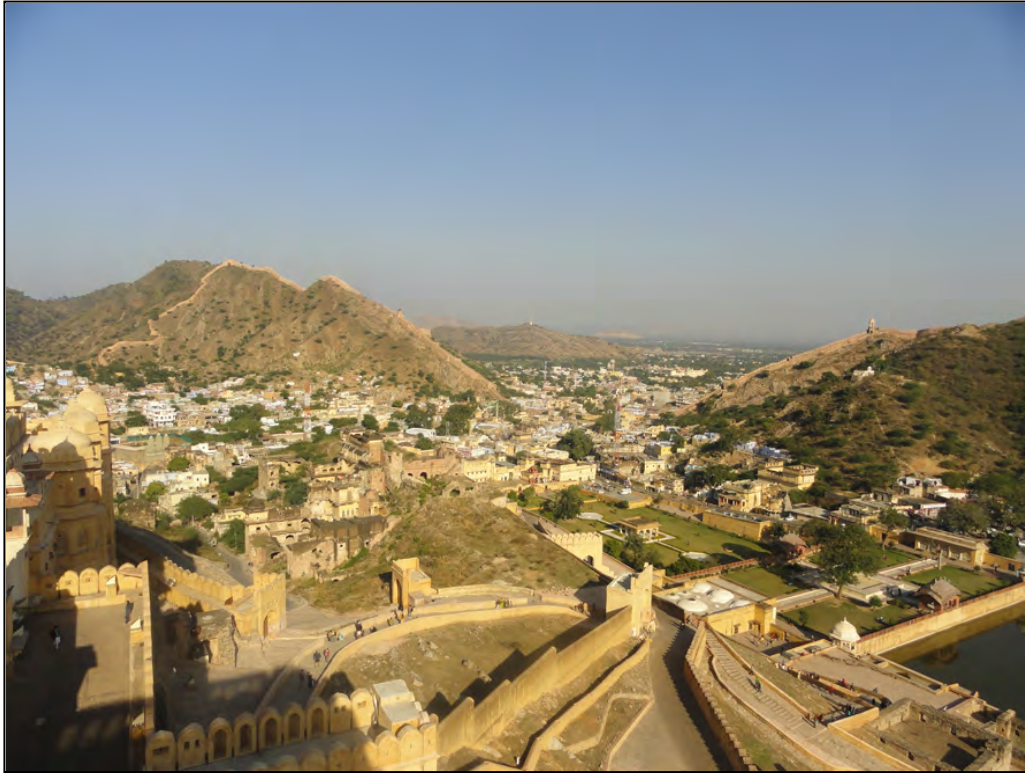
Amber Palace, surrounding hills and the Amber town as viewed from Jaigarh Fort

In its primary function, it was the seat of the Kacchwaha Rajputs and defined the capital of the Dhoondhar region of Rajasthan. It served the dual purpose of an administrative as well as residential complex. At the base, on the east side, is the Maota Lake, fed by the surrounding catchment area and providing a beautiful view of itself from the palace top. The name Maota is derived from “Mawat” or a shower of rain which fills the lake. In the historic times it would have been a part of the natural defenses for the palace, provided water to it (evident from the elaborate system of lifts and tanks present), and acted as a place of recreation for the royalty. This fort of Amber lies below Jaigarh, another fortification which crowns the summit of a hill 152 mts above the Amber Fort. The Jaigarh is connected with and defended the Amber palace; it was for many years the State Treasury and prison.

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The Dalaram Bagh and Ram Bagh, the town below and surrounding hills as viewed from the Amber Palace



*View of the Amber Palace complex with the town sprawling below
Source: State Department of Archaeology, Rajasthan*

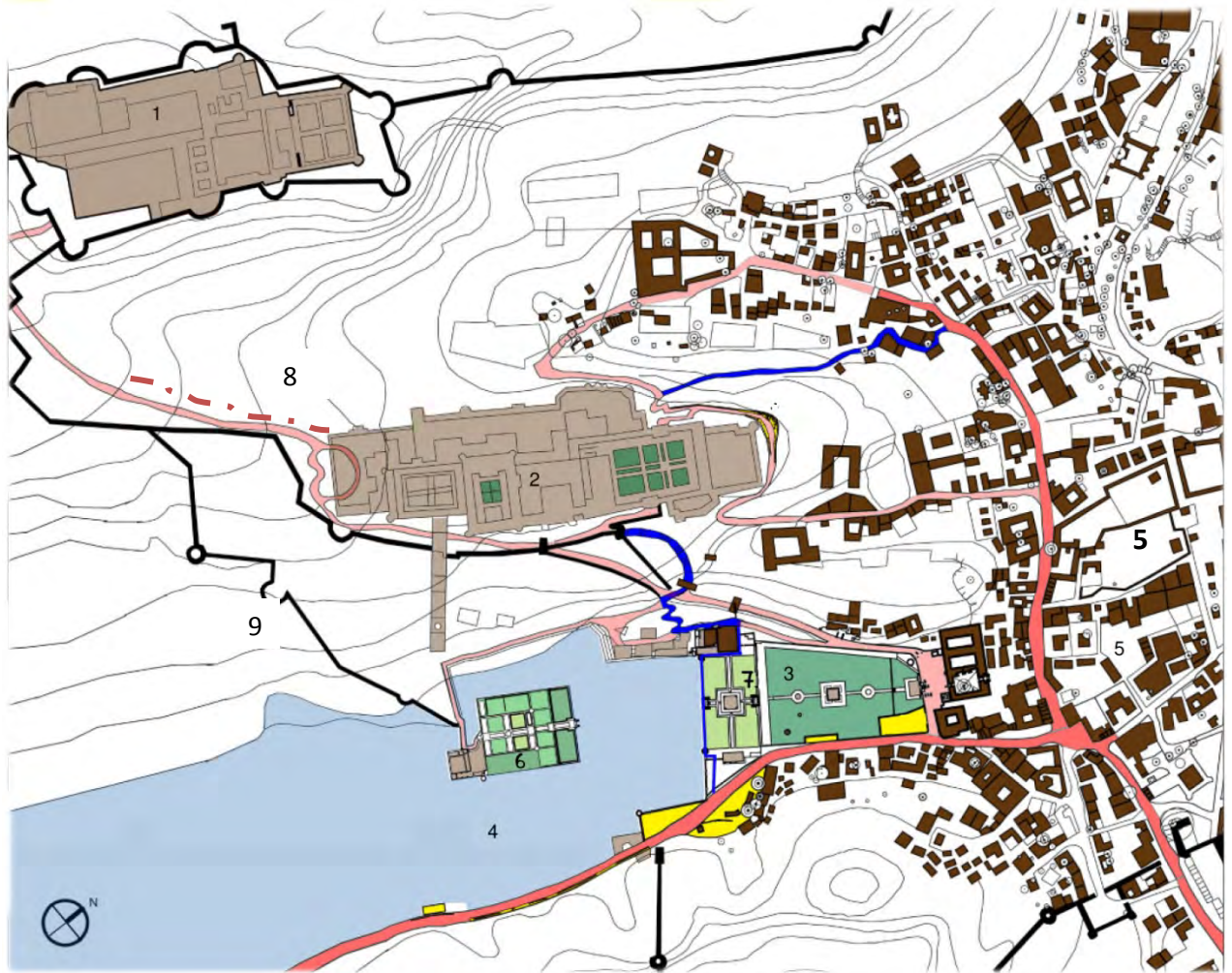
● Site & Spatial Planning

The fort was the focal point of the town and all roads led from the gateways in the fort wall to the palace. Surrounded by strong fortification walls and gateways, it comprises of number of gardens, courtyards and palatial spaces influenced by Mughal architecture such as the Diwan-i-Am, Diwan-i-Khas, etc. Some of the most striking features in the whole complex are the Sheesh Mahal, the Ganesh Pol, Bhojanshala paintings and the temple of Mata Sila Devi. The water system including lifts, the lake with its Kesar Kyari, the *hammams* (baths) and fountains is a special feature of the palace. A proper drainage system with clay pipes was also worked out.



The Amber Palace with fortifications, Kesar Kyari garden and the Maota Lake

The palace complex is built in a linear manner, on an approximate north-south axis due to the natural formation of the land. The principal functions are placed on either the east or the west sides. Since the beautiful Maota Lake and its surrounding gardens fall on the east, the important functions of the palace like the meeting halls of the king are placed on the eastside with views towards the lake. Servants' quarters or other support activities fall on the west side which faces the cliff and forms a protective buffer zone.



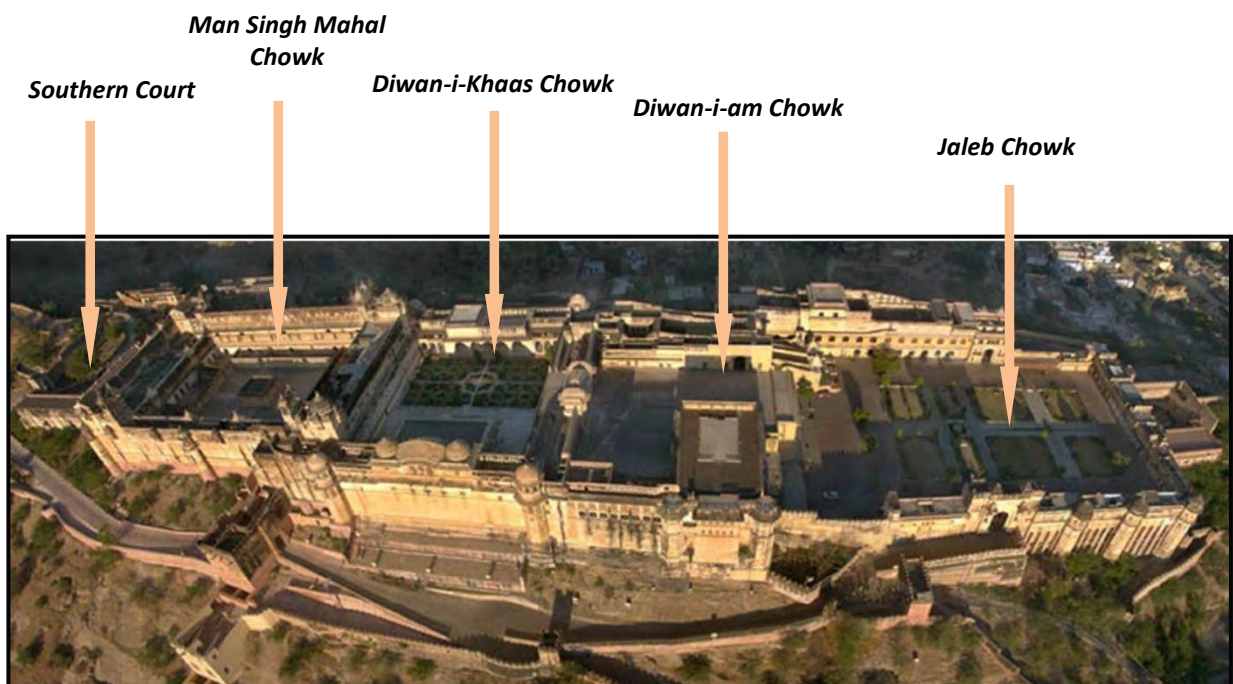
Site Plan of Amber Fort showing link with Jaigarh

1. Jaigarh Fort 2. Amber Palace 3. RamBagh 4. Maota Lake 5. Amber town. 6. Kesar Kyari 7. Dalaram Bagh, 8. Tunnel, 9. Bastion

Source: State Department of Archaeology, Rajasthan

The fort palace of Amber is an interesting example of Rajput Mughal planning borrowing the plan form of Mughal palaces that are superimposed on the hilly terrain combined with Rajput fort planning. The palace based on Mughal plan has the Jaleb Chowk for entrance and public functions, the Diwan-i-Am for public hearings, and the Diwan-i-Khas for the main administrative functions and finally the Man Singh Mahal (Zenana chowk) which forms the residential areas. The Jaleb Chowk and the Man Singh Mahal are aligned to the main axis and the other two courtyards have an axis that is perpendicular to the primary axis. They are built along a ridge of the hill and so form a single line. On the west side, are buildings of different dates, mostly self-contained apartments for servants of varying ranks; and include small spaces tightly packed with simpler structures. The east front dominates the valley, and in conjunction with Jaigarh and Maota lake, it makes a composition as informal and powerful as the hill side itself.

Courts are the main open spaces of the palace. Reference has been made to the organizational structure of the palace around the four main courts. Apart from these, there are other courts which constitute the servants' area, a forecourt for the *zenana* at the south end, and the court of Panna Mian ki haveli. Each court is differently structured in terms of size, articulations and connections to the spaces around, depending upon its position in the hierarchy of the palace, type of space required for a particular function, living traditions, and climate. Elements like *baradaris*, water bodies, gardens and gateways articulate the courts. In others, there are deviations with gateways, *baradaris* and steps breaking the axis.



Aerial view of Amber Palace showing the arrangement of spaces around courtyards of Jaleb chowk, Diwan-i-am, Diwani-i-Khaas and Man Singh Mahal chowks along the north south axis as it aligns along the terraces of the hill

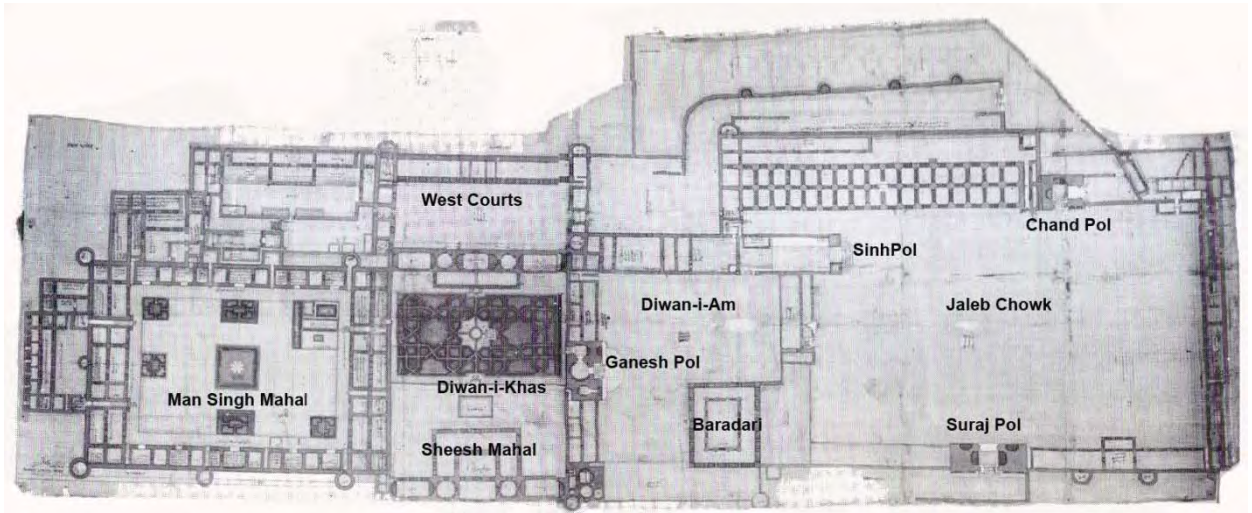
Source: State Department of Archaeology, Rajasthan

The court of the Diwan-i-Am looks out onto the Maota Lake through a pavilion structure. The Man Singh Mahal has several smaller courts abutting it, each defining the territory of a particular queen. It is scaled by a central *baradari*. Connected to the main spaces through a series of smaller support spaces are the servants' quarters, kitchens, stores, toilets etc. They have the same linear organization though the scale and articulation is of a lesser degree. Separation between main spaces and support spaces is through long narrow ramp leading to the rear west courts. The Dalaram Bagh, Ram Bagh and Kesar Kyari are the peripheral gardens that define the entrance from the east side. The ramps are placed between two courts to connect the different levels and are a later insert. They are added on terraces and in the gardens.

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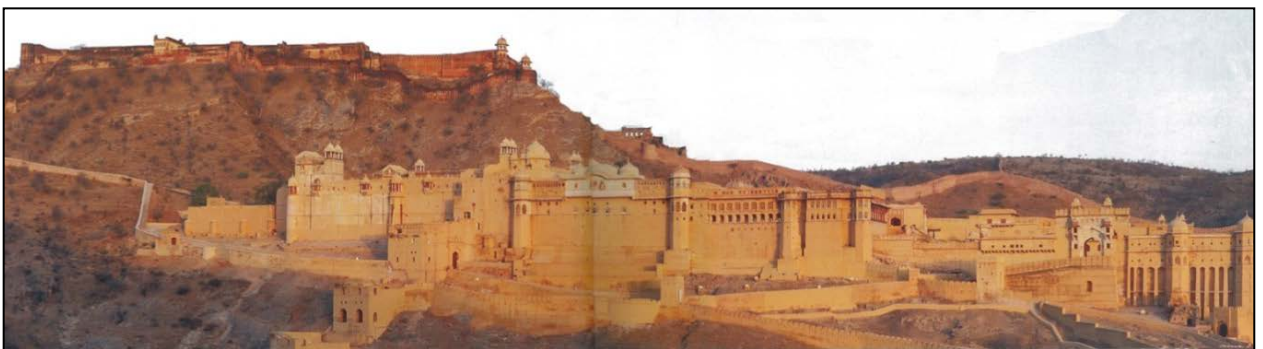
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*A historic map of Amber with notes recording when certain repairs and additions were carried on (dates vary from 1649-1681 AD). Though the map is not dated, it gives an idea of the structure of the palace before it took its present form
Source: Gole, 1989*

The palace complex has a temple dedicated to the deity of Kali. It is accessed directly from the Jaleb Chowk. To the right of Sinh Pol are steps that lead to the temple. Amber was part of an arid region of the country and water played an important role in the making of the palace. Special provisions were incorporated within the construction and planning. Maota Lake was the primary source of water and it was replenished by rain. Water from the lake was drawn up by a series of lifts and used for various purposes in the palace like *hammams* and fountains. Channels and pipes were utilized to move the water throughout the palace.

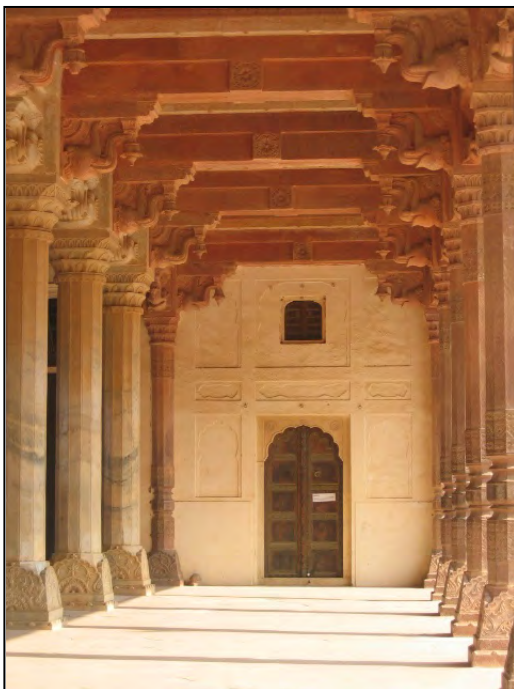
The fort is an excellent example that showcases how topography has been utilized along with the traditional elements of Indian architecture like courtyards, pavilions and elements of transition. A gradual slope in the north south direction generated terraces on that axis leading to the formation of the linear plan. Creation of several basements under the main levels is suggestive of the hill formations. The undulations of land were converted into salient features with terraces and courtyards.



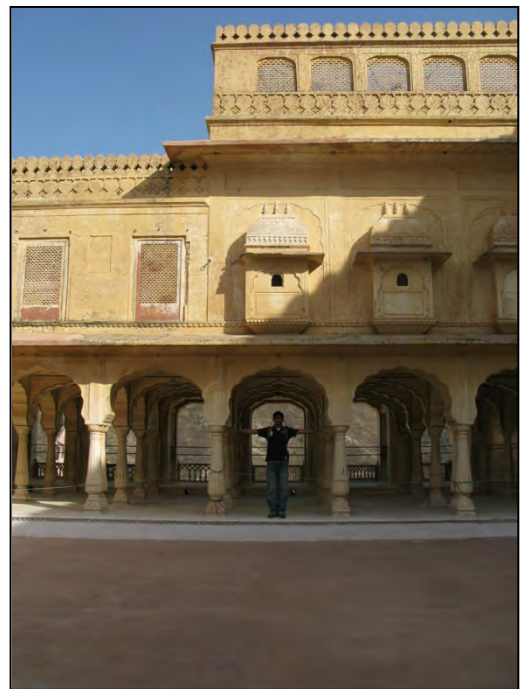
*A panoramic view of the Amber Palace as it sits on the terraces of the contours of the site
Source: Baig, 2010*

● Architectural Details and Construction Materials

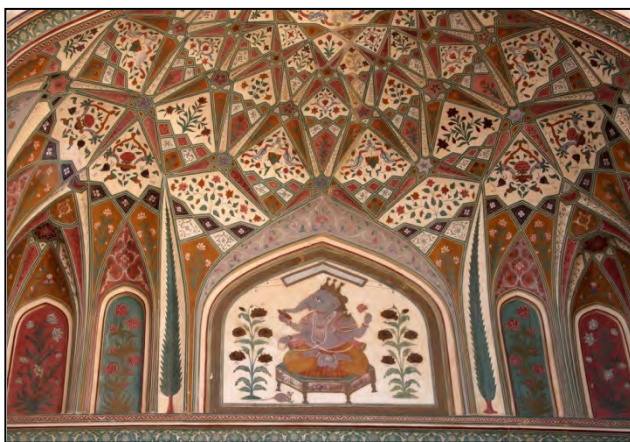
Built in stone and lime as basic materials, the palace is a composite construct of load bearing and post beam systems. The smaller openings are made with cusped brackets forming arches, rather than true arches. Effectively, these are extended brackets. However, the larger spans in the gateways are formed with massive masonry system. They were then spanned with domes, vaults or half domes. Pendentive arches were used. These were then decorated with paintings and frescos. The gateways are reminiscent of the large *diwans* of Islamic architecture in their manner of construction.



The cusped arches and jharokas with a small opening for viewing



The post-beam system of the Diwan-i-Am elaborately carved in sandstone & marble



The intricate and colorful fresco painting at Ganesh Pol

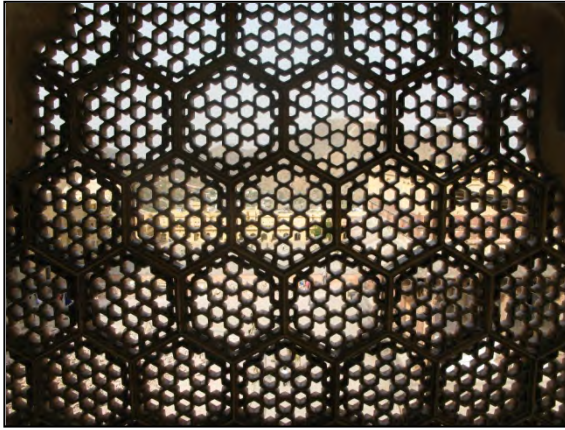


The sandstone carved brackets supporting the trabeate system of spanning spaces

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The intricately carved lattice work-the Jali patterns in stone



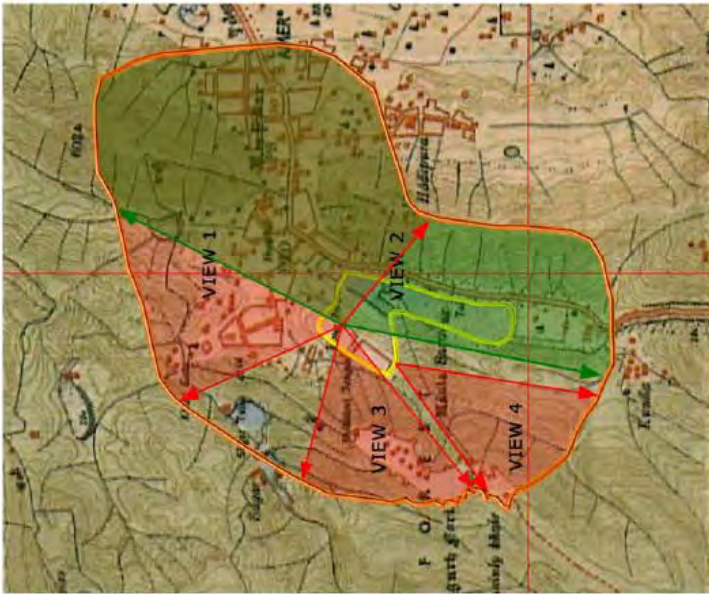
The mirror embellishments of the Sheesh Mahal



The fresco work on the walls depicting floral patterns

The roofs are made of stone slabs supported on walls or beams. At times they could also be domes or vaults. Dressed stone columns, brackets, door jambs, lintels are also used to provide for various edging conditions of the load bearing system. The load bearing walls are made of stone masonry which may be of dressed or rough stone. One also finds inlay work, both in stone as well as in wood. Inlay of ivory on sandalwood doors, or colored semiprecious stone in marble is used to enhance the special chambers. Glazing work is also found here. The mirror embellishments of the Sheesh Mahal and the POP work of Sukh Niwas are unsurpassed in the area. The care of the artisans in making the palaces is seen in the minutest of *jali*-work, in filled with wafer thin mica sheets. The palace complex of Amber fort is a fascinating blend of Hindu and Muslim architecture built in green quartzite, red sandstone and white marble.

View to and from fort



AMBER FORT: Topographic Map showing viewpoints from the fort

Nominated Property
(area 28 ha)
Buffer Zone
(area 492 ha)
0 1 2 Kilometers
↑ N



View 4: Panoramic view from the south court within fort



View 1: Panoramic view of Rambagh and Amber town from Suraj Pol within the fort



View 2: Panoramic view of hills on the eastern side overlooking Maota Lake



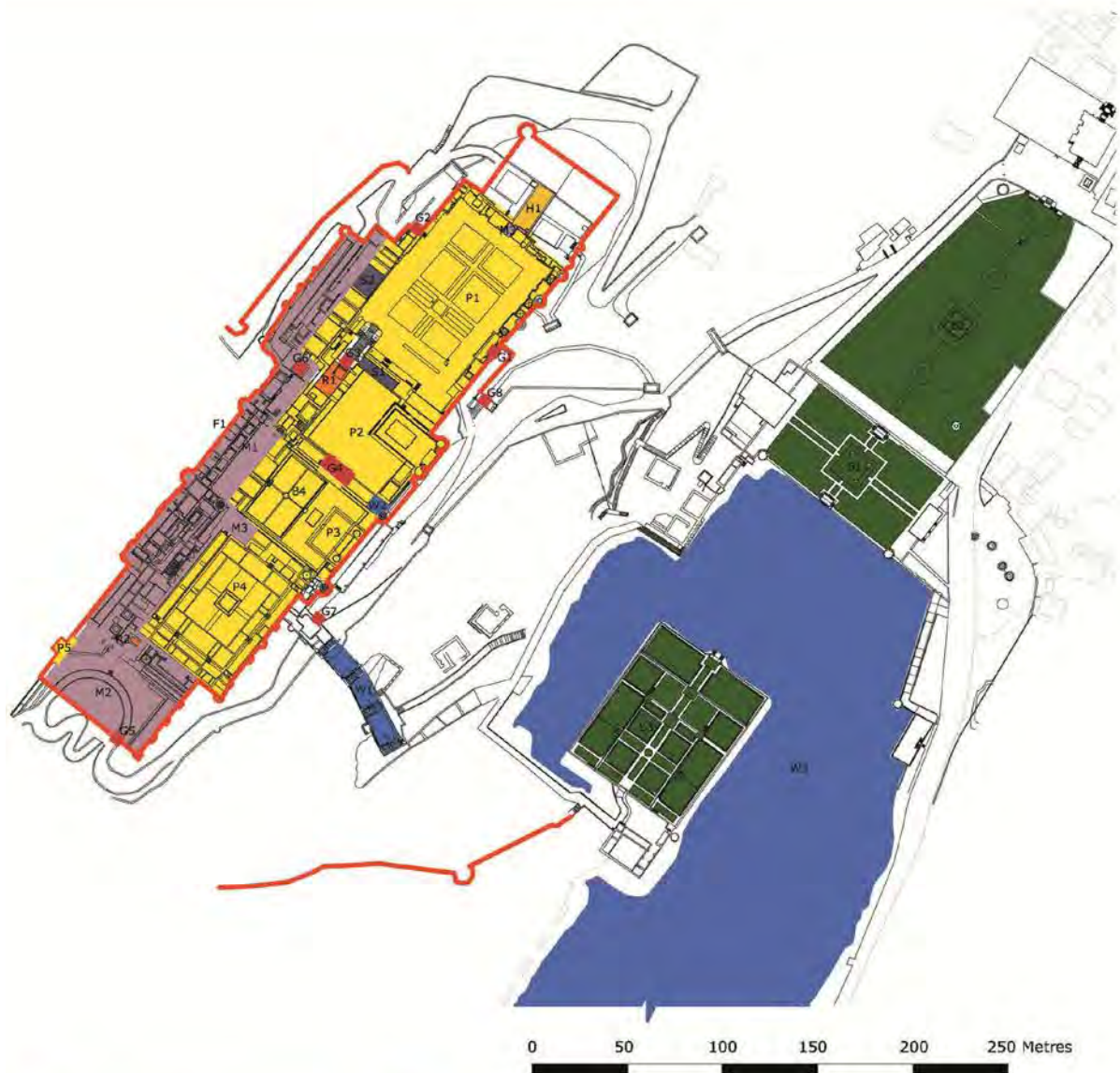
View of Amber town situated to the north of Amber fort



View 3: Panoramic view of Jaigarh from Amber fort

2a. Description of Property

AMBER



FORT WALL AND BASTIONS

F1. Outer Wall and Palace Walls with Bastions

GATES

G1. Suraj Pol
G2. Chand Pol
G3. Sinh Pol
G4. Ganesh Pol
G5. South Pol
G6. Tripoliya Gate
G7. Bhairu Pol
G8. Dhruva Pol

PALACE AREA

P1. Jaleb Chowk
P2. Diwan-i-Am (Kuchehri, Baradari, Billiards Room)
P3. Diwan-i-Khas (Sukh Niwas, Jas Mandir)
P4. Man Singh Mahal (Man Singh Chowk, Zenana Quarters, Baradari, Dry Toilets)
P5. Rang Mahal

HAVELI / HOUSE

H1. Panna Miyan Ki Haveli

RELIGIOUS STRUCTURES

R1. Shila Mata Temple
R2. Temple (Man Singh Mahal)

STORES

S1. Palki Khana
S2. Stables

GARDENS

B1. Dalaram Bagh
B2. Ram Bagh
B3. Kesar Kyari
B4. Garden in Diwan-i-Khas Court

WATER STRUCTURES

W1. Water system of lifts to get water up from Maota Lake
W2. Hammam
W3. Maota Lake

OTHERS

M1. West Court (Servant Quarters and Maid's Quarters)
M2. South Court
M3. Kitchen and Dining Hall
M4. Barracks & Attendant Quarters



Scale: 1:3000

SITE COMPONENTS - AMBER FORT

2a. Description of Property

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FORT WALLS AND BASTIONS

■ Outer wall and Palace Walls with Bastions (F1)

- **Period of construction** 11th century AD onwards **Patron** Kacchwahas
Usage defense

● Architectural Form and Details

The fort is surrounded by fortifications in stone walls, punctuated at suitable intervals by great octagonal watchtowers and provided with several gateways. Many sections of these walls are typical of Rajput fortifications.

● Construction Materials

Coarse rubble stone, dressed stone and lime



The fortifications of Amber Palace as viewed from the approach road along the Maota Lake



The exteriors walls of the Amber Palace

GATES

■ Suraj Pol (G1)

● **Period of construction** 1622 – 1677 AD/1699-1743 AD

Patron Mirza Raja Jai Singh I /Jai Singh II

Usage entrance gateway



Suraj Pol

● Architectural Form and Details

Suraj Pol forms the main entry to the palace opening into the Jaleb Chowk. The structure itself is three floors high with a monumental Islamic pointed arch, guard room and other chambers flanked on sides. It is extensively ornamented in stone and stucco work, crowned with two *chhatris* and a crenellated parapet on top.

● Construction Materials

Stone laid in lime mortar, lime plastered and lime washed.

■ Chand Pol (G2)

● **Period of construction** 1622 – 1677 AD/1699-1743 AD

Patron Mirza Raja Jai Singh I / Jai Singh II

Usage entrance gateway

● Architectural Form and Details

A four storeyed structure opposite to the Suraj Pol forms the second point of entry/exit into Jaleb Chowk. The gateway has side chambers, pointed arched opening and projected stone carved balconies on either side on the first storey.

● Construction Materials

Stone with stone carved elements laid in lime mortar, lime plastered and lime washed.

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Chand Pol

■ Sinh Pol (G3)

- **Period of construction** 1622 – 1677 AD **Patron** Mirza Raja Jai Singh I
Usage entrance gateway

● Architectural Form and Details

A simple gate with Islamic pointed arch opening crowned with a triple arched *jharokas* and decorated with paintings. It leads to the temple of Sila Devi from Jaleb Chowk

● Construction Materials

Stone laid in lime mortar, lime plastered and lime washed.



Entrance to Sinh Pol



View of Sinh Pol from Diwan-i-Am court

■ Ganesh Pol (G4)

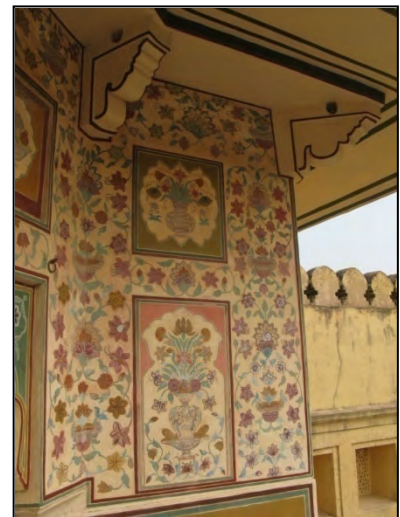
- **Period of construction** 1622 – 1677 AD/1699-1743 AD **Patron** Mirza Raja Jai Singh I/
Usage entrance gateway Jai Singh II

● Spatial Planning

The Ganesh Pol is in two storeys, which serves as the entrance from the public to the private courts of the palace. The upper portion of the gateway is the Suhag Mandir (a small pavilion limited in size to the span of Ganesh Pol). It was used as a chamber by the royal ladies to witness, through lattice screens, the state functions held below in the Diwan-i-Am. On the outer, north side the two storeys form a united façade. On the inner, south side the unity is abandoned: the south elevation of the lower chamber is a blank wall, and the upper chamber is seen to be a pavilion standing on a terrace formed by the roof of the lower one. The access which it provides, however, is not direct: the gate consists of two adjacent halls and the route through them turns two right-angled corners. This is primarily a defensive measure, intended to confuse and so impede an invading force.



Ganesh Pol



Fresco paintings at Ganesh Pol

In the Ganesh Pol, the indirectness of access is also a stylistic measure. One expects such a grand gateway to provide direct access – as do most formal gateway in India – and this confounding of expectation, the upsetting of a formal scheme, illustrates an attitude to symmetry found in parts of many of the more irregular Rajput fort palaces: the rules of symmetry are invoked, only to be whimsically disobeyed.

● Architectural Details

There are exquisite frescos in vegetable colours. The composition of five pointed arches – with a central tall one flanked by smaller ones in tiers is similar to such Mughal monuments as the gateway to Akbar's tomb at Sikandra, which are of an early date. The difference between the two fronts of the Ganesh Pol involves a change in the scale from the imposing grandeur of the outer front, suitable to the public court, to the divided and so smaller components of the inner front, more in keeping with the intimate atmosphere of the private court.

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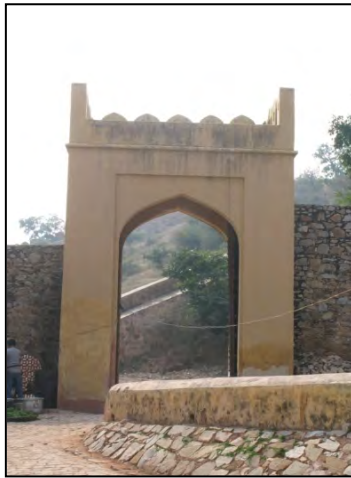


Cusped arches with intricate jalis on the upper floor of Ganesh Pol

● Construction Materials

Stone laid in lime mortar, lime plastered and lime washed with fresco paintings using natural pigments

■ Other Gates



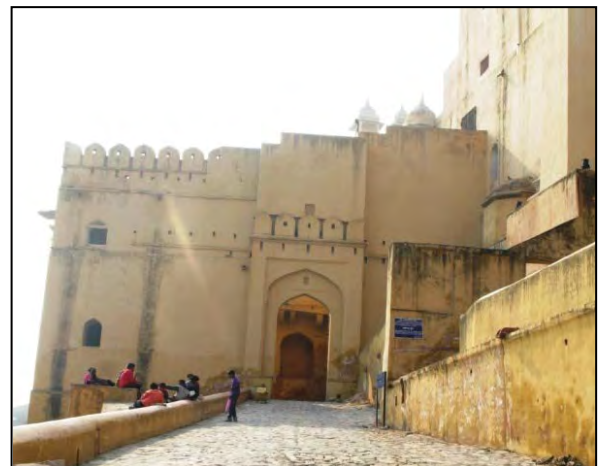
South Pol(G5)



Tripoliya Gate (G6)



Bhairu Pol (G7)



Dhruv Pol(G8)

PALACE AREA

■ Jaleb Chowk (P1)

- **Period of construction** 1622-1677 AD/1699-1743 AD **Patron** Mirza Raja Jai Singh I/Jai Singh II
- Usage** courtyard



Jaleb Chowk with Chand Pol on its west

● Spatial Planning

The winding route to the palace brings one to the Jaleb Chowk, a forecourt to the palace. This was the place for large gatherings, festive occasions, parades and public audiences of the king. Historically, functions like *kacchehri* (court where legal decisions are taken), record office, and stable attendant's quarters and staff residences were part of this *chowk*. It may be presumed that considering the public nature of this space, it would have accommodated administrative and other service related facilities. Three beautiful gateways, the Suraj Pol, Chand Pol and Sinh Pol open into this courtyard. The temple to the Goddess Kali (Shila devi temple) is also accessed from this *chowk*, through the Sinh Pol.



View of the Jaleb Chowk with Suraj Pol on its east, Diwan-i-Am and Ganesh Pol on its south

Source: State Department of Archaeology -Rajasthan

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It is rectangular in plan (64m x 92m). Held on all sides by offices and quarters, the built form is low on the north and east sides while it towers up towards the south with the Diwan-i-Am overlooking this *chowk*. These two sides have arcades on the lower level while the first floor has only small windows in rooms projecting out.



Jaleb Chowk with Suraj Pol



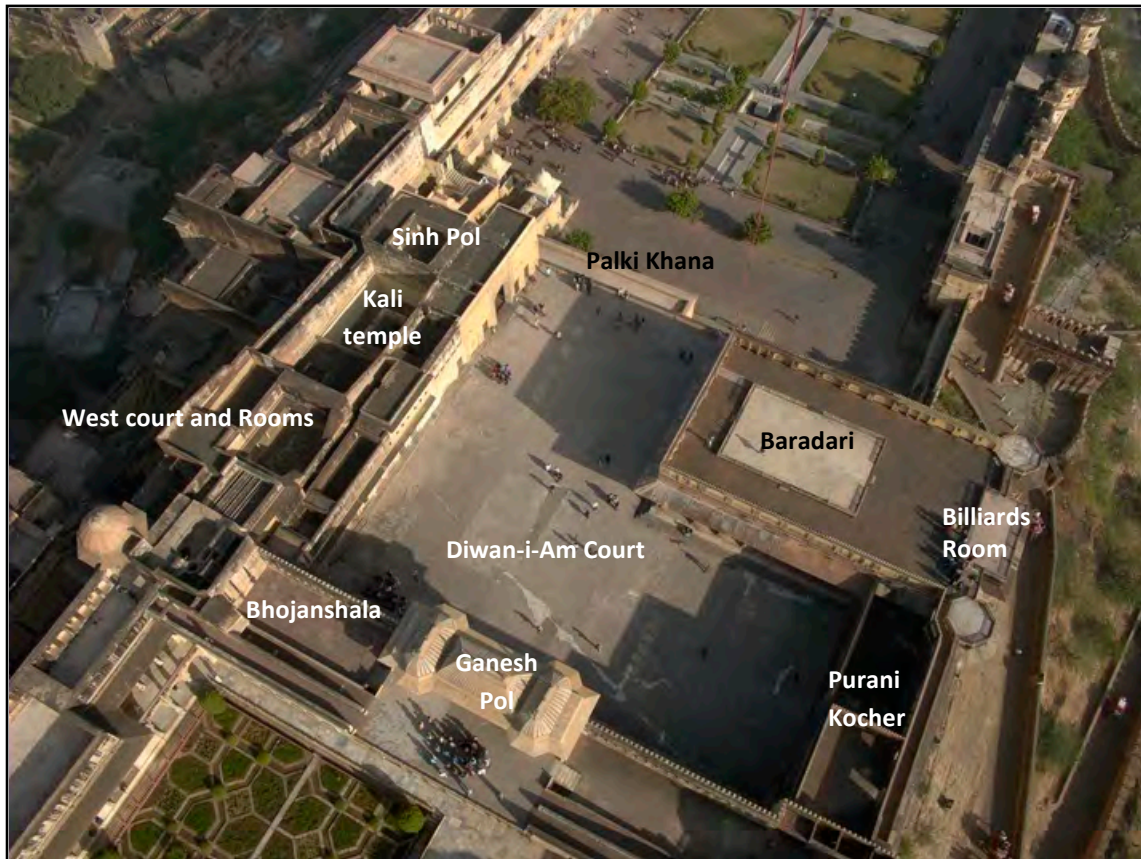
Jaleb Chowk with low height arches on the lower floor and projecting rooms on the upper floor

■ Diwan-i-Am (P2)

- **Period of construction** 1622 – 1667 AD **Patron** Mirza Raja Jai Singh I
Usage Court for commoners

● Spatial Planning

The Diwan-i-Am or the court for the commoners was a place for public meetings and durbars. It stands on a raised platform supported by a series of 40 columns. According to European traveler Rousselet, the splendor of the Diwan-i-Am was such that it aroused the envy of the Emperor Jahangir and having thus caused Raja Jai Singh some anxiety. To appease the Mughal Emperor, Mirza Raja Jai Singh subsequently had the pillars covered with stucco and it was only much later that the pillars reacquired their original color (*Hooja, 40, 2009*). Historic plans show that initially the *baradari* was the only built structure within the *chowk* with the north and west sides left open. Opening onto the *baradari* is a large hall with another set of rooms behind it facing the Kesar Kyari. The rooms along with a rectangular multi-layered pavilion were added later on. The articulation of the built form greatly varies from space to space. While the Diwan-i-Am with its elephant brackets, beige and red sandstone construction is high, the pavilion on the side with its nine cusped arches and white marble columns is a low building.



An aerial view of the Diwan-i-Am with the Court, Baradari, Billiards room and adjoining rooms
Source: State Department of Archaeology -Rajasthan

To the south of the court is the imposing Ganesh Pol. Access to one set of *hammams* (bath) is from this court. They are in the south east corner and are fed from the water lifting system of Maota Lake. Above the south verandahs are rooms which are called the *Bhojanshala*. It was the private dining room of the ruler. It is a small room hardly 4mts by 2 mts on the first floor with a door from the inner courtyard verandah in the middle of one wall, and opposite it, a door leading to a verandah, overlooking the outer courtyard. At one end a small stair leads up from the lower floor and at the other a door leads to another small room. Around the walls from a height of about 1 meter to the top, about two and half meters high are paintings, in some cases black and white sketches in square blocks. On some of the walls, the paintings depict religious scenes. Delicate, geometric patterned *jail* work separates these rooms from the Diwan-i-Am. The Diwan-i-Khas is accessed through the magnificent Ganesh Pol through the Diwan-i-Am court.

● Construction Materials

The outer columns, in coupled pairs, are of red sandstone and the inner ones of cream marble. Neither of these stones is local to the Amber district and the use of imported stone is one feature of the lavishness of the building (most of the palace is built of local stone, rendered and painted cream).

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The Diwan-i-Am hall



The Kacchehri – an open hall pillars and cusped arches



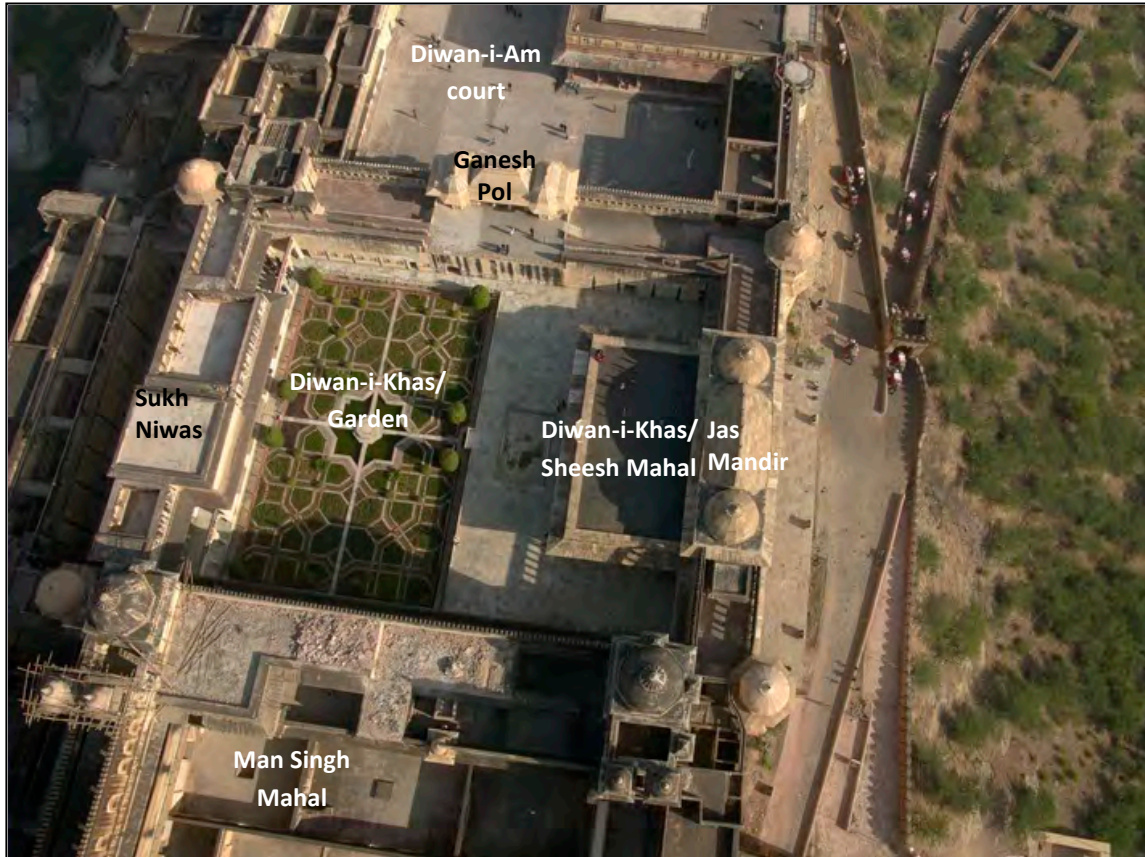
The Diwan-i-Am court with the Bhojanshala to its south

■ **Diwan-i-Khas (P3)**

● **Period of construction** 1622 – 1667 AD

Patron Sawai Jai Singh II

Usage Court for private audience &
King's residence



An aerial view of the Diwan-i-Khas
Source: State Department of Archaeology -Rajasthan

● **Spatial Planning**

Of all the courts, the Diwan-i-Khas (also known as Sheesh Mahal), being the most important in the political hierarchy, is the most formal and ornate. The halls derive their title from the elaborate mirror work on the walls, ceilings and columns. A corridor with double columns of alabaster surrounds the halls of the Sheesh Mahal. Above the Sheesh Mahal is the Jas Mandir, an oblong chamber with splayed corners and a curvilinear (*bangaldhar*) roof flanked by two octagonal, domed side rooms. Placed at the edge of the palace so that its outer wall is flush with the exterior wall, the pavilion gets breezy and cool, and affords a striking view of the lake to the east of the palace, the Maota Lake, with its island garden. Facing the Sheesh Mahal is the Sukh Niwas, the pleasure palace, a large chamber with side rooms fronted by a verandah overlooking a courtyard garden.

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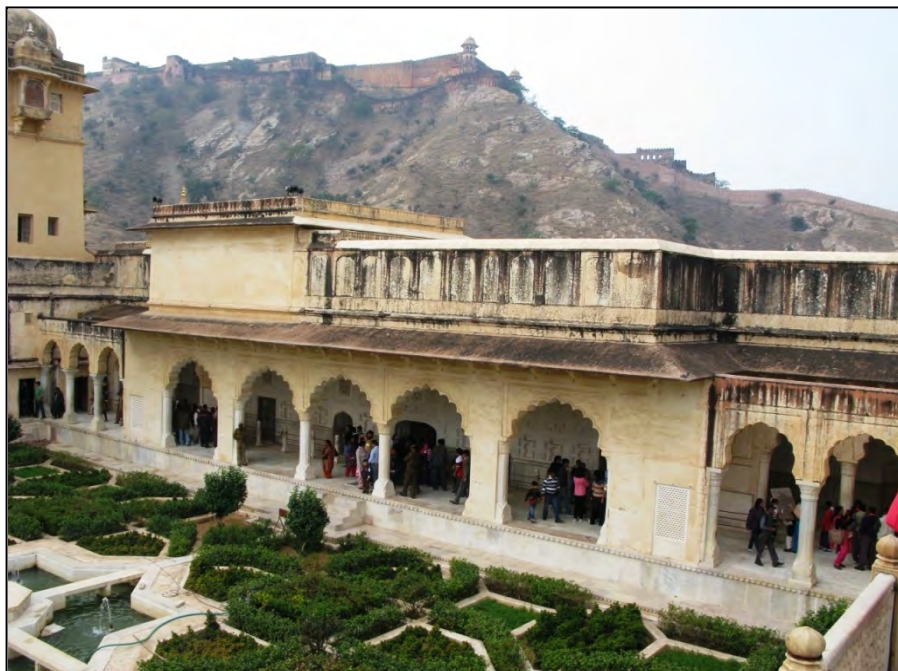
AMBER

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Diwan-i-Khas/Sheesh Mahal and the Jas Mandir above with curvilinear roof flanked by chhatris

The rear wall of the main chamber contains a pierced marble slab over which water cascaded before flowing out of the chamber into the garden through a marble water channel. The marble water channel of the garden is inset with small fountains. The court is divided into levels with the garden at the lowest level. Atop the Sheesh Mahal sits the Jas Mandir with terraces overlooking the garden below. It would have indeed been delightful to hear the sound of water gurgling down carved marble *chadars* and the fountains and see the light of the lamps multiplied in the mirrors of the Sheesh Mahal. The south side is an entirely blank facade with small *jalis* and doorways to the Man Singh Mahal.



The Sukh Niwas with the Charbagh garden in the front

Suhag Mandir, the beautifully articulated pavilion with marble screens crowning the Ganesh Pol would have been the perfect space for viewing the activities of the Diwan-i-Am court without being seen. It is the only space from where one can experience both the courts simultaneously. There are accesses to the west courts, the water system and *hammams* on the east side overlooking the Maota lake as well as the Man Singh Mahal from this court.



Exquisite stucco work on the walls of Sukh Niwas



The intricate mirror embellishments in the Sheesh Mahal

● Construction Materials

The Sheesh Mahal consists of two beautiful halls with low arched entrances, elaborately decorated niches and intricate floral patterns carved in stone. The Jass Mandir has a polished lime flooring and delicate marble *jali* work windows. Marble and sandstone and chief materials of construction.

■ Man Singh Mahal (P4)

- **Period of construction** 1589-1614 AD **Patron** Raja Man Singh
- Usage** Women's quarters

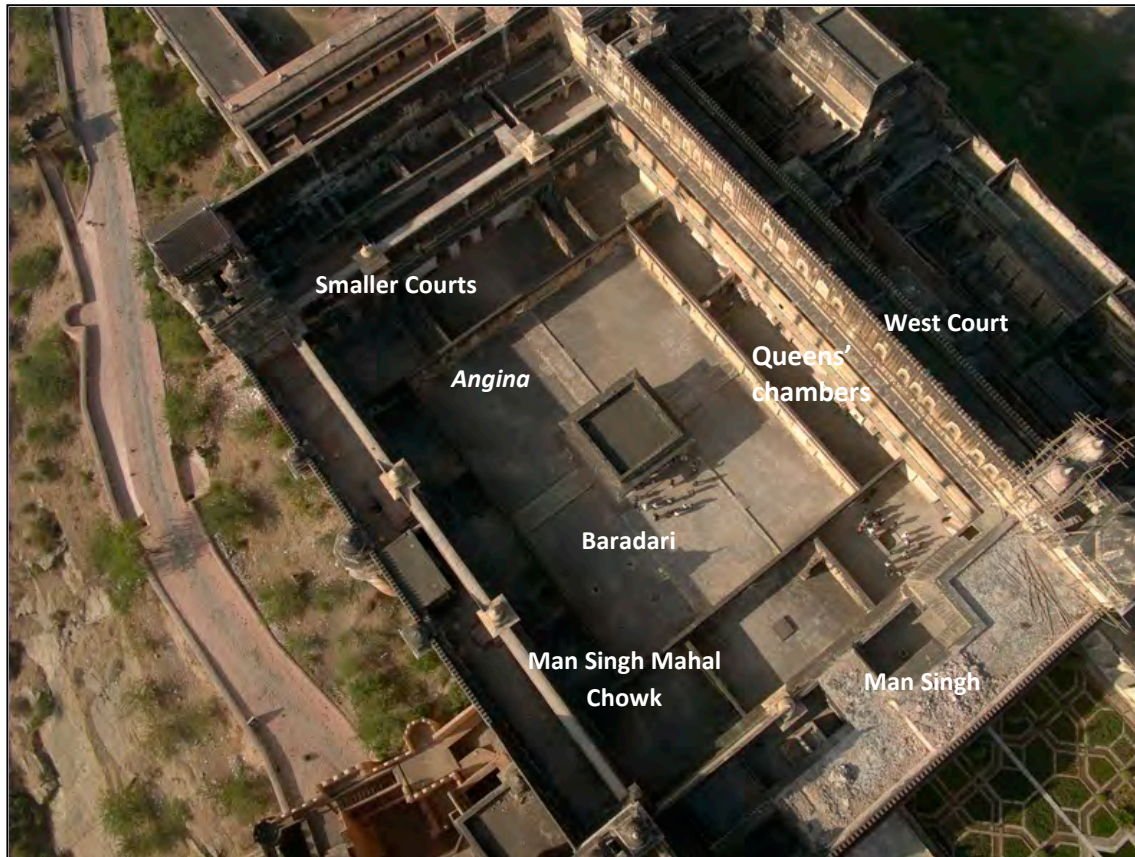
● Spatial Planning

Originally built by Man Singh as his main palace, the structure was converted into *zenana* in the 17th century AD. In its present condition, one enters the Man Singh Palace through a winding ramp onto a small court which then opens into a larger court. A series of small courts defined by a 3m wall abutting the main court define the Man Singh chowk. All the courts have a single access through a doorway into the main court. The quadrangle of Man Singh Mahal primarily comprises chambers all around the central *chowk*. It is a two storeyed structure and the chambers become apartments for the queens.

2a. Description of Property

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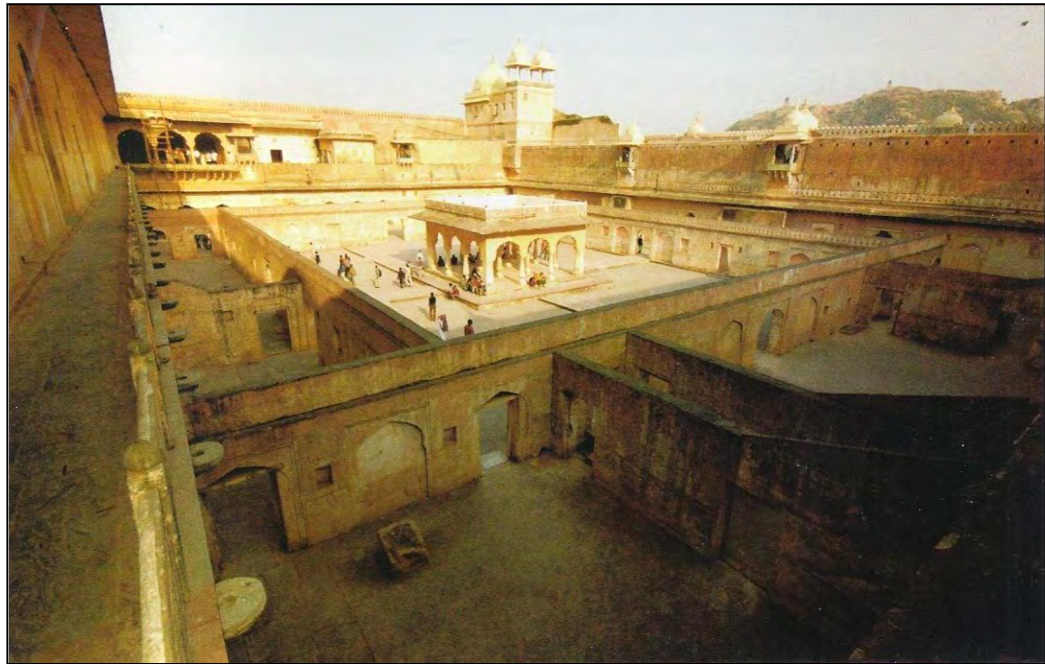
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An aerial view of the Man Singh Mahal and Chowk
Source: State Department of Archaeology -Rajasthan

A *baradari* defines the centre of this court. The edges of the court are mostly blank walls unlike other courts which have verandahs. Concerns for privacy could have been one parameter. The *chowk* was originally empty. It appears to have been modified over time with several small courtyards and the pillared *baradari* in the centre of the quadrangle having been added at a later time. The high walls and the ring of balconies and corridors enabled the ladies of the palace (and their scores of servitors and retainers) to remain in *purdah* (behind a veil). The *zenana* also contains smaller apartments for the servants and other staff. The *zenana* contains high walls, towers and long galleries as well as covered balconies and corridors leading to the numerous apartments of the royal ladies. On the exterior, its high, un-pierced walls are articulated by heavy string-courses and punctuated by buttress towers capped by cupolas, between which small box-like balconies break the skyline. It straddles the highest point of the cliff and is therefore the highest court of the palace. It has an entry from the southwest side, which is also the area of the king's residence.

While on the ground floor, the apartments have a private court, on the second floor, there are terraces. All the apartments on the top floor are connected by a passage that runs along the court



Man Singh Mahal, Man Singh Chowk and the Baradari

Source: Khan, 2008

and its length is intercepted by projected *jharokas* at intervals. The corners are defined by three storeyed stairwell towers crowned by a pair of *chhatris*. Care was taken to provide services to the palace. The south end of the palace has a linear block of toilets and baths that is separated from the main building by a court. On the west side are the maids' quarters, kitchens, stores etc. Each of the quarters has a separate entry for individual servants to access their queens directly and each of them has a dry toilet



Baradari-Man Singh Chowk



Zenana quarters with paintings on the facade-Man Singh Mahal



Smaller courts with the main court- Man Singh Chowk

● Architectural Form and Details

Most of Man Singh Mahal is simple with small elements like *jharokas* to break the monotony. Certain important spaces are decorated with wall paintings and frescoes. They are on the walls and under the *chajjas*. The four corner pavilions were embellished with blue and yellow colored Persian glazed tiles, remains of which can be seen on the inside as well as the outside.

Construction Materials

The chief construction material are sandstone and lime. The walls are lime plastered with frescoes on some facades.

■ Rang Mahal (P5)

● **Period of construction**

17th century AD

Patron

Mirza Raja Jai Singh I

Usage

entertainment/performing place



Rang Mahal



Paintings on the walls of Rang Mahal

● **Architectural Form and Details**

The hall of Rang Mahal is flanked by a series of cusped arches on either side and opens into a small garden courtyard. As the name indicates, it was possibly used for entertainment and recreational purposes.

● **Construction Materials**

Stone laid in lime mortar and lime washed with decorative wall paintings.

2a. Description of Property

AMBER

HAVELI/HOUSE

■ Panna Miyan Ki Haveli (H1)

- **Period of construction** 1699-1743 AD **Patron** Jai Singh II
- Usage** residence



Panna Miyan ki Haveli

● **Spatial Planning**

This small *haveli* (house) adjoining the Jaleb Chowk is at the lowest level of the palace. A long flight of stairs leads one to the courtyard of the *haveli* (house). It has some spectacular views of the valley. It therefore becomes a connection to the Jaleb Chowk, apart from the historic entrances. The small courtyard with blank walls on three sides and a verandah and rooms on the fourth side has a beautiful intimate scale. This is the lower most residential building with a direct outside entry. It is known as Panna Miyan ki haveli, who is reputed to have been a eunuch in the service of Bishan Singh and his son Sawai Jai Singh II. It was perhaps a practice area for performing arts.

● **Construction Materials**

Stone and lime with stucco work in the ceiling.

RELIGIOUS MONUMENTS

■ Shila Mata Mandir (R1)

- **Period of construction** 1589-1614 AD **Patron** Raja Man Singh
Usage Hindu temple

● Architectural Form and Details

Raja Man Singh brought the idol of the Shila Mata temple, as well as the priests who perform the associated religious rituals following his Bengal campaigns in 1604 AD and established them within the palace complex. The ruler as well as the general public of Jaipur used to obtain the blessings of Shila Mata on occasions such as birthdays and marriages or before embarking on journeys and military campaigns. This tradition finds its echo in contemporary times with students visiting the temples before examinations and droves of devotees arriving at the temple during the religiously significant Navaratra period. The Temple is accessible from the Jaleb Chowk through the Sinh Pol, after climbing a straight flight of steps. Shila Mata is the tutelary goddess of the Jaipur royal family.

● Construction Materials

The doors of this shrine are made of silver.



Sinh Pol stairs leading to the Shila Mata shrine

STORES



(S1) The Jaleb Chowk – the first court from the main entrance with the Palki



Palki Khana (store for palanquins) now used as a guest lounge now



Stables(S2)- around the Jaleb chowk

GARDENS

The gardens at the Amber palace are along the lines of Mughal gardens where there is a strict geometric planning with water channels and Char Bagh pattern.

■ Dalaram Ka Bagh and Ram Bagh (B1 & B2)

- **Period of construction** 1622-1677 AD **Patron** Raja Jai Singh I
- Usage** garden



Dalaram Bagh



Ram Bagh

● Spatial Planning

Dula Ram Ka Bagh (also referred to as Dalaram Bagh and occasionally as 'Dil-Aram' Bagh, was constructed alongside the Maota Lake at the order of Mirza Raja Jai Singh in 1664 AD. It is commonly held that Dula Ram (or Dalaram) was one of the two main architects-artisans employed

2a. Description of Property

AMBER

by Mirza Raja Jai Singh. A fine example of 17th century Rajput Garden architecture, the Dalaram Bagh is distinguished by the octagonal *chattris* and the curvilinear roofed pavilions of red Agra sandstone at its north east and south east corners. It currently houses a small museum of local artifacts.

The garden on the northern side of Dalaram Bagh is called Ram Bagh. This garden were also laid down following the *charbagh* patterns of Mughal Garden

■ Kesar Kyari (B3)

- **Period of construction** 1622-1667 AD **Patron** Mirza Raja Jai Singh I
Usage garden



Kesar Kyari garden as viewed from an eastern quarter of the Palace

● Spatial Planning

The Kesar Kyari is in the middle of the Maota lake, like an island. It used to be called Mohan Bari named after another of Raja Jai Singh's architects. This garden has flower beds arranged in geometric patterns typical of Mughal gardens. A cascading marble fountain runs along the centre. At present there are a lot of subdivisions of the main parterres that could be a later addition. Linked to the mainland on the west side it is a terraced garden with many subdivisions. It forms an important point of focus from the palace which towers above. The Lake, the Kesar Kyari and the hills in the background create a spectacular view when seen from the Amber Palace.

■ **Garden in Diwani-I-Khas court (B4)**

● **Period of construction** 1627-1667 AD

Patron Jai Singh I

Usage garden

● **Spatial Planning**

A small garden has been laid out in the Diwan-i-Khas court in front of the Sukh Niwas. The rear wall of the main chamber (of Sukh Niwas) contains a pierced marble slab over which water cascaded before flowing out of the chamber into the garden through a marble water-channel. A water body in the centre with a fountain as its focal point is fed by water channels from two sides coming from the

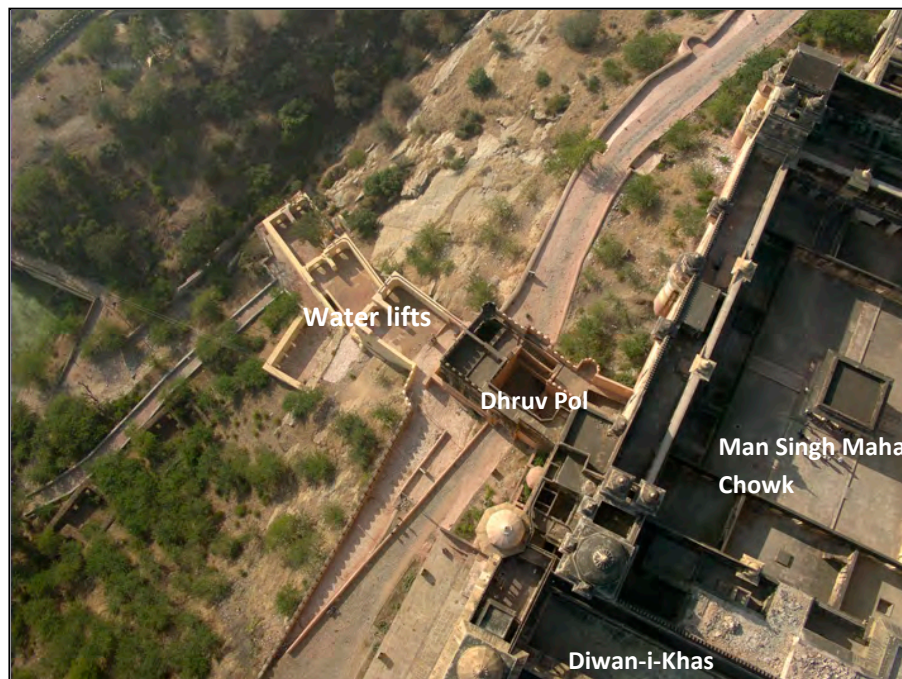


An aerial view of the garden at Diwan-i-Khas court, in front of the Sukh Niwas
Source: State Department of Archaeology -Rajasthan

smaller palaces. The marble water channel of the garden is also inset with small fountains. A few trees are planted on the corners. This garden is at a lower level than the rest of the court and is accessed by steps and ramps. Based on the *Char Bagh* concept with flower beds laid down in a geometrical pattern and water courses dividing the entire into four parts, it is a classical example of a Rajput Mughal garden.

WATER STRUCTURES● **Water system with pulleys (W1)**

The historic water system here comprises of collecting rain water from the slopes of hills into the Maota Lake and lifting it to the last storage point in the palace through lift mechanisms operating at different levels.



An aerial view of the structures which house the lift system, connected through Dhruv Pol to the Diwan-i-Khas

Source: State Department of Archaeology -Rajasthan

Stage: 1

Water was raised from the lake along the eastern façade of the Kesar Kyari employing draught animals and a series of pulleys and leathern bags. Water drawn in this manner was collected in two storage tanks built on the terrace overlooking the garden. From there, a sectioned clay pipeline, approx. 125 mts in length, channeled it into another storage tank at the base of the second stage.

Stage: 2

This stage is composed of four separate but connected structures built in ascending order. Each such structure had its own pulley and rope arrangement using draught animals and, had its own intake-cum-storage tank at its base. Water was drawn from the lower most storage tank to the next higher one, in leathern bags slung over a pulley with a rope. Water was taken up thus from the first storage tank situated at the lower level, up to the last one situated on the first floor of Dhruv Pol (Balidan gate). Structures are each between 10 to 13 mts in height which means that overall, this system raised water to about 45 mts.



Enclosed structures housing water lifts with the Maota lake behind
Source: Khan, 2008

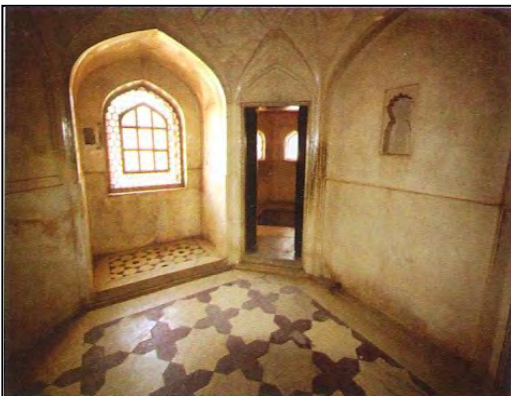


The Persian wheel system for the final stage of lift
reinstalled in 2006-2007

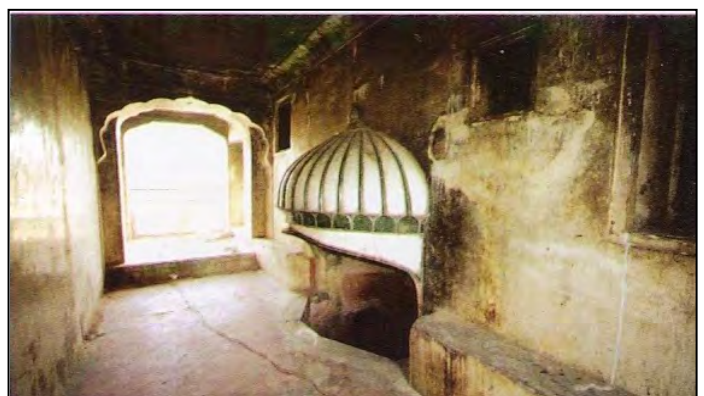
Stage: 3

The final stage of lift employed a 'Rahat' or Persian Wheel. A long wooden shaft rotating on its axis supplied power to the axle of the drum/wheel which has a rope with a number of earthen buckets attached to it. The rotating drum moved the rope with its attached vessels elliptically down into, and then up through, the water in the storage tank. The pots filled up with water in the process and were then carried up, decanting their contents into a collection channel at the very top of the mechanism. The water was then circulated in the palace through a network of earthen pipes.

■ Hammams (W2)



Entrance to a Hammam
Source: Khan, 2008



Water heating system at the Hammam is between the Diwan-i-Am and the Diwan-i-Khas
Source: Khan, 2008

Three pairs of *hammams* (baths) are found in the palace. Adjacent to the Diwan-i-Khas and on its northern side the bath was used by the ruler and royal family. It is unique in that it has separate cold, hot, dry and wet areas. The marble tub has an arrangement of hot and cold water. The heating bowl, the fuel passages and the direct lifting of wood from the east side is evident.

2a. Description of Property

AMBER

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*Hammam between the Diwan-i-Am and Diwan-i-Khas
with water outlets at four corners*

Dress changing and massage rooms along with adjoining toilets can also be seen here. Some of the nozzles and openings of the water system are also observed. A hearth in the outer portions of the bath was used to warm water. The bath can be directly accessed from the Sheesh Mahal also.

■ Maota Lake (W3)

The Maota lake was the primary source of water for the palace and with its beautiful Kesar Kyari garden, it may have been used by the royalty for recreation also. Important spaces like the Diwan-i-Am and Diwan-i-Khas are aligned along the eastern side of the fort and command a beautiful view of this lake.



Maota Lake with the Kesar Kyari garden

OTHERS

■ West Court (M1)

- **Period of construction** 16-17th century **Patron** Man Singh/Mirza Raja Jai Singh I
- Usage** courtyards with service spaces around



Area covered under west courts showing the character of the spaces with small courtyards, verandahs and several rooms

Source: State Department of Archaeology -Rajasthan

● Spatial Planning

This is a series of courts on the west side of the palace that slopes down the contours of the site parallel to the main courts. There is a hierarchy of courts even within this area as larger courts lead to smaller ones. This part of the palace is very densely laid out. Functions like servants' quarters, toilets and stores were included in this part. It could have housed residences of attendants and officials of lower rank. These spaces act as a buffer zone for the main spaces of the palace from the west side. Each of the principal courts has connections to this part of the palace through stairs and gates. The top of the gates also form connections with the main palace. The larger courts have basements on the west side.



Servant quarters as viewed from Shila Mata temple



A courtyard at West court

2a. Description of Property

AMBER

■ South Court (M2)

● **Period of construction** 16th -17th century **Patron** Man Singh/Mirza Raja Jai Singh I

Usage courtyard with service spaces



An aerial view of the courtyard at South Court with service spaces around

Source: State Department of Archaeology -Rajasthan

● Spatial Planning

This is the southernmost part of the palace. Mainly toilets from the Man Singh Palace open onto this side. It has a direct entry into the Man Singh Palace from the west courts which may have been a service entry. On the west of this court is Rang Mahal. There is a pathway leading to Jaigarh from here.



Service court behind Man Singh Mahal



South Court



Toilets at Man Singh Mahal that open to South Court



South Court

■ Tunnel

- **Period of construction** 16th- 18th century **Patron** Raja Man Singh
Usage Defense

● Architectural Form and Details

A 325-metre long 18th century open air tunnel, connecting Amber Palace to Jaigarh fort, was used as a defence mechanism so that in case of an attack on Amber palace, the royal family and others could be evacuated undetected from the palace to the fort through this structure.



View of tunnel at Amber
Source: Dronah



Internal View of tunnel at Amber
Source: Dronah

■ Bastions

- **Period of construction** 16^h century **Patron** Raja Man Singh
Usage courtyard with service spaces

Architectural Form and Details

The fortification wall is interrupted by several Bastions. The bastions are constructed of rubble masonry. The outer fortification wall is punctured at intervals which served as viewpoints.



View of Bastion from top
Source: Munish Pandit



View of Bastion from the Road side
Source: Munish Pandit